Historic Speeches
Grade 12 Multiple-Standards Lessons

To the Teacher

The following plan offers an example of combining multiple indicators to create a lesson. Other speeches or policy statements might just as easily be taught by using the same standards and indicators and very similar activities and strategies.

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. Often, one links logically into another, though not necessarily in order.

Lesson 1

Standards

12.2.1   Analyze both the features and the rhetorical (persuasive) devices of different types of public documents, such as policy statements, speeches, or debates, and the way in which authors use those features and devices.

12.2.2   Analyze the way in which clarity of meaning is affected by the patterns of organization, repetition of the main ideas, organization of language, and word choice in the text.

12.2.3   Verify and clarify facts presented in several types of expository texts by using a variety of consumer, workplace, public, and historical documents.

12.2.4   Make reasonable assertions about an author's arguments by using hypothetical situations or elements.

12.2.5   Analyze an author's implicit and explicit assumptions and beliefs about a subject.

12.2.6   Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims.

12.3.2   Evaluate the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.

12.3.3   Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical (persuasive) or aesthetic (artistic) purposes or both.

Purpose: Students will read and analyze Neville Chamberlin's speech "On the Nazi Invasion of Poland," Winston Churchill's "Blood, Sweat, and Tears" speech, and Franklin Delano Roosevelt's "Pearl Harbor" speech.

Time: Multiple days

Materials: Copies of the speeches (available at the sites listed under resources)

Resources: http://www.historyplace.com/speeches/chamberlain.htm

http://www.historyplace.com/speeches/churchill.htm

http://www.historyplace.com/speeches/fdr-infamy.htm

Activities:

A. Introducing Concepts:

The teacher reviews the significance of transitional expressions, uses of repetition, and significance of charged words in political speeches.

The teacher also reviews such rhetorical devices as parallel structure, concrete images, and figurative language as well as logical, ethical, and emotional appeals.

Finally, the teacher explains the difference between implicit and explicit assumptions and points out at least one instance of each in the Chamberlain speech.

B. Group Activities: The students first read Neville Chamberlain's speech and outline his main points or arguments. Working in small groups, they then write a thesis statement for the speech.

After the small groups have shared their thesis statements with the class, the class as a whole uses discussion to arrive at a consensus about Chamberlain's central message (thesis) and his arguments in support of it.

The students return to their small groups and – using a graphic organizer – identify transitional expressions, uses of repetition, and charged words. After fifteen to twenty minutes' discussion, the groups share their results with the

rest of the class. They use discussion to reach consensus on the reasons for these choices and will comment on their effectiveness. (The teacher points out any significant instances of any of these elements and ask the students to comment on the reasons for and effectiveness of such choices.)

Under the teacher's guidance, the students next use a graphic organizer to identify each device and appeal in Chamberlain's speech. After the students – working in groups – have completed that task, they share their results with the class as a whole.

The small groups then make two lists, including on one list as many implicit assumptions as they can find and as many explicit assumptions on the other. After sharing their findings, which the teacher will list on the board, they will discuss as a class the reactions to these arguments and assumptions by those who supported Chamberlain as prime minister and those who opposed him. (Some historical research may be required, or may be supplied by the teacher.)

The students conclude their consideration of Chamberlain's speech by critiquing its effectiveness as a call to war.

C. Individual/Group Activities:

Working on their own, students analyze and comment upon Churchill's "Blood, Sweat, and Tears" speech following the same process as they applied to Neville Chamberlain's speech.

Students finally share their views of Winston Churchill's speech in class and compare the design, purpose, assumptions, and effectiveness of both speeches.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What is the function of repetition in organizing a speech such as the ones you just read?

2. What is the difference between explicit and implicit arguments?

3. How are the two speeches most dissimilar?
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Extending the Lesson:

1.   Have students read Franklin Delano Roosevelt's "Pearl Harbor" speech and compare it to Winston Churchill's "Blood, Sweat, and Tears" speech in the same way that they compare Churchill's speech to Chamberlain's.

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Lesson 2

Standard

12.1.2   Apply knowledge of Greek, Latin, and Anglo-Saxon roots and word parts to draw inferences about new words

Purpose: Students will read Neville Chamberlin's speech "On the Nazi Invasion of Poland," Winston Churchill's "Blood, Sweat, and Tears" speech, and Franklin Delano Roosevelt's "Pearl Harbor" speech, analyzing the etymology of selected terms.

Time: One day

Materials: Copies of the speeches and a list of specific words to locate, define, and analyze. In this particular case, the words could include *equitable*, *proclamation*, *deferred*, *renunciation*, *justification*.

Activities:

A. Individual Activities:

Students locate the words on the first list given them by the teacher. They use a dictionary to define the words in the context in which they occur in the story.

They also note the difference between the differing definitions offered in the dictionary as well as the difference between the definitions and the actual meaning in the context of the story.

B. Introducing Concepts:

The teacher writes a list of Latin bases and prefixes – along with their meanings – on the board. In this case, the bases and prefixes are

EQU-   "equal, even"

pro-   "for, forward, forth"

CLAM-   "to shout, to call"

de-   "down, off, apart"

FER-   "to carry, to bear"

re-   "back, again"

NUNC- [NOUNC-]   "to report, to announce"

JUST- [JUR-]   "to swear an oath"

FIC- [FAC-]   "to do, to make"

The teacher explains that words enter the language by changing usages and deliberate combinations of word parts called bases (the core of a word from another language) and affixes (prefixes and suffixes). Finally, the teacher explains that 70% of all English words have derived from Latin – even though English itself is a language that first arose from the Germanic family of languages.

The teacher also explains that a *derivative* is a word that originates or derives from a base or affix and which belongs to a family of words all of which may be traced back to that same base or affix.

C. Group Activities:

Students find the base or prefix in each word on the original list. Working in small groups or as a class, they next write a new definition of each word that incorporates the meaning of the base or prefix they have identified for that word.

Next, students compose a list of at least three more words that share the same base or prefix that they have heard or read somewhere else. (The teacher might also provide an additional list of words from which the students might select derivatives from the same bases and prefixes they have been studying.)

Extending the Lesson:

Students begin a notebook or a computer document in which they record the bases and affixes from this lesson, listing the derivatives below the base or affix. They continue to add to this notebook or document throughout the semester or year.

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Lesson 3

Standards

12.5.3 Write responses to literature that:
- demonstrate a comprehensive understanding of the significant ideas in works or passages.
- analyze the use of imagery, language, universal themes, and unique aspects of the text.
- support important ideas and viewpoints through accurate and detailed references to the text and to other works.
- demonstrate an understanding of the author's style and an appreciation of the effects created.
- identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

12.5.9 Write academic essays, such as an analytical essay, a persuasive essay, a research report, a summary, an explanation, a description, or a literary analysis that :

- Develops a thesis;

- Creates an organizing structure appropriate to purpose, audience, and context;

- Includes accurate information from primary and secondary sources and excludes extraneous information;

- Makes valid inferences;

- Supports judgments with relevant and substantial evidence and sell-chosen details;

- Uses technical terms and notations correctly; and

- Provides a coherent conclusion.

12.4.1 Engage in conversations with peers and the teacher to plan writing, to evaluate how well writing achieves its purposes, and to explain personal reaction to the task.

12.4.2   Demonstrate an understanding of the elements of discourse, such as purpose, speaker, audience, and form, when completing narrative, expository, persuasive, or descriptive writing assignments.

12.4.4   Structure ideas and arguments in a sustained and persuasive way and support them with precise and relevant examples.

12.4.6   Use language in creative and vivid ways to establish a specific tone.

12.4.9   Use technology for all aspects of creating, revising, editing, and publishing.

12.4.11 Revise, edit, and proofread one's own writing, as well as that of others, using an editing checklist.

12.4.12 Further develop unique writing style and voice, improve sentence variety, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and form of writing.

12.6.1   Demonstrate control of grammar, diction, and paragraph and sentence structure, as well as an understanding of English usage.

12.6.2   Produce writing that shows accurate spelling and correct punctuation and capitalization.

12.6.3   Apply appropriate manuscript conventions in writing — including title page presentation, pagination, spacing, and margins . . .

12.6.4   Identify and correctly use clauses, both main and subordinate: phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.

Purpose: Students will write a response to the speeches in which leaders call their people to war.

Time: Multiple days

Materials: Access to word processing

Resources: http://www.unc.edu/depts/wcweb/handouts/poetry-explication.html

Activities:

A. Introducing Concepts: The teacher outlines and explains the purpose of this writing assignment wherein students will respond to the two leaders' calls to war. The teacher may create a graphic organizer that outlines the

comparison/contrast approach to organizing an essay. The teacher also reviews the need for effective use of supporting material (including quotations from the speeches), engaging syntax, and vivid diction as well as accuracy of grammar, usage, mechanics, and documentation of a primary source.

B. Individual Activities: The students write their responses. They begin by composing a thesis statement that takes into account the subject, the purpose, and the audience for the essay. They then choose a pre-writing approach with which they are comfortable.

Each student shares his or her first draft with a writing partner or writing group for evaluation of validity and effectiveness of arguments, logic of structure, vividness of language, consistency of tone, and variety of sentences.

Students revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Students respond to the teacher's grading rubric and comments on their arguments, structure, diction, tone, and sentence variety as well as mechanics, usage, and grammar.

Students work with writing partners to evaluate and revise their second drafts by using an editing checklist. They then write a final draft of their response.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What are the essential elements of comparison between the two speeches?

2. How do you document quotations from a speech?

3. What are the standards for formatting a formal essay?

Extending the Lesson:

Have students read "Dulce et Decorum Est," a poem written by Wilfred Owen during World War I literally in the trenches. Have students contrast the tone of Owen's poem with the tones of the speeches considered in this lesson. Make sure that students consider popular attitudes toward World War I and World War II at the time the poem was written and at the time the speeches were delievered.

Interdisciplinary Connection:

Students consult a World War II Timeline to get a perspective on when and in what context of events the speeches were delivered.

(http://www.qt.org/worldwar/timeline/index.html

Macbeth
Grade 12 Multiple-Standards Lessons

To the Teacher

The following plan offers an example of combining multiple indicators to create a set of lessons based on Macbeth. *Other plays might just as easily be taught by using the same standards and indicators and very similar activities and strategies.*

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. Often, one links logically into another, though not necessarily in order.

Lesson 1

Standards

12.3.2   Evaluate the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.

12.3.3   Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical (persuasive) or aesthetic (artistic) purposes or both.

12.3.4   Analyze the ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.

12.3.5   Analyze recognized works of literature (American, British, world) representing a variety of genres and traditions that:

- evaluate the influences (philosophical, political, religious, ethical, and social) of the historical period for a given play that shaped the characters, plot, and setting.

12.3.9   Evaluate the philosophical arguments presented in literary works and the use of dialogue to reveal character to determine whether the authors' positions have contributed to the quality of each work and the credibility of the characters.

12.3.10   Demonstrate knowledge of important writers (American, English, world) of the eighteenth and nineteenth centuries, such as Jane Austen, Emily Bronte, Albert Camus, Miguel Cervantes, James Fennimore Cooper, Joseph Conrad, Stephen Crane, Charles Dickens, Fyodor Dostoyevsky, George Eliot, Thomas Hardy, Nathaniel

Hawthorne, Victor Hugo, Herman Melville, Edgar Allan Poe, Mary Shelley, Mark Twain, Leo Tolstoy, and others.

Purpose: Students will analyze devices of sound, sense (irony, tone, mood, imagery, and figures of speech), and structure as a foundation for evaluating themes and arguments.

Time: Multiple days

Materials: Copies of *Macbeth*

Resources:

http://www.rdg.ac.uk/globe/oldglobe/oldglobe_index.htm

http://www.twingroves.district96.k12.il.us/Renaissance/Globe/GlobeTheatre.html

http://www.clicknotes.com/macbeth/Holinshed/welcome.html

http://www.shakespeare-online.com/sources/macbethsources.html

Activities:

A. Introducing Concepts:

The teacher reviews the definitions and functions of irony – particularly situational and dramatic irony, tone (a speaker's attitudes about his or her subject), mood (a reader's feeling or attitude about what he or she is reading), imagery (descriptive language that appeals to the five senses), figures of speech – including simile, metaphor, and personification, aside, and soliloquy.

B. Individual Activities:

Students read a portion of the play in preparation for class discussion. As they read, students mark or keep a list of unfamiliar or difficult words in the assigned reading.

They also use a graphic organizer to record examples of figurative language, imagery, and irony. On these organizers, students record examples and cite act, scene, and line where they occur.

C. Class Activities:

Students begin each class by using context clues and similarities to other words to determine meanings of words brought in by individuals.

Each day one student or small group uses a graphic organizer to plot significant events in the play on a diagram of the play's structure. (Freitag's Pyramid, for example, focuses on exposition, complication – or rising action, climax, catastrophe – typically the point at which the protagonist dies, and denouement – tying up of loose ends.)

Students read out loud or perform passages selected by the teacher. As they read, they answer questions regarding the motivations and interactions of the characters, especially – though not exclusively – as those answers are revealed through soliloquies and asides.

As they read or after they conclude the performance each day, students answer questions asked by the teacher about particular devices of sound, sense, and structure. (As the unit progresses, students should begin to take over the identification of these devices on their own.) To follow up these questions, students discuss effectiveness (persuasive force) and effect (emotional impact and aesthetic value) of these devices.

As they read or after they conclude the performance each day, students identify minor and major themes. They support their themes by citing events, statements, or language in the play.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. How is a theme also a comment on life made by the playwright?

2. How does language create an emotional effect?

3. To what extent does irony develop both characters and theme?

Interdisciplinary Connection:

Opera: Locate a copy of Giuseppe Verdi's opera *Macbeth* or Dan Schaff's rock opera of the same title. Select a scene from one of the musical interpretations of Shakespeare's play and ask students to analyze and

discuss the ways in which music communicates or fails to communicate the meaning and force of Shakespeare's original.   [For a more fully detailed approach to using Verdi's *Macbeth*, call Patty Harvey, Director of Education, at the Indianapolis Opera 317-283-3531. Check out the Indianapolis Opera's website: http://www.indyopera.org/.]

Lesson 2

Standards

12.2.3   Verify and clarify facts presented in several types of expository texts by using a variety of consumer, workplace, public, and historical documents.

12.2.4   Make reasonable assertions about an author's arguments by using hypothetical situations or elements.

12.2.5   Analyze an author's implicit and explicit assumptions and beliefs about a subject.

12.2.6   Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims.

Purpose: Students will read the source material for *Macbeth* verify its facts by researching at least two other sources

Time: Multiple days

Materials: Access to the media center, the Internet, and word processing

Resources:

http://www.clicknotes.com/macbeth/Holinshed/welcome.html

http://www.shakespeare-online.com/sources/macbethsources.html

Activities:

A. Introducing Concepts:

The teacher introduces Holinshed's *Chronicles*. (The portion pertinent to *Macbeth* is available at the first website above.) The teacher discusses the concept of source materials for writers and shares the limitations of Holinshed with the class.

B. Student Activities:

Students read the passages from Holinshed's *Chronicles* relevant to *Macbeth*. They record Holinshe's major points regarding events and persons on note cards (following a standard note-taking format).

C. Class Activities:

In discussion, students consider Holinshed's purposes and perspective in writing the *Chronicles*. As they discuss, they also record differences between the plot and characters in play on the one hand and the events and persons in the chronicle on the other.

The students decide what Holinshed's assumptions were, identifying both explicit and implicit assumptions. As they do so, they also decide how Holinshed's audience differed from Shakespeare's by contrasting the playwright's assumptions with the historian's.

They conclude their discussion by evaluating the appeal Holinshed held for friendly audiences and the reaction of hostile audiences. As part of this concluding discussion, they will refer to their conclusions regarding the difference in Holinshed's and Shakespeare's audiences.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What is involved in verifying facts?

2. How do a historian's and a playwright's perspectives differ?

3. How do their assumptions differ?

Lesson 3

Standards

12.5.4   Write historical investigation reports that . . .

- use exposition, narration, description, argumentation, or some combination of rhetorical strategies to support the main argument.

- analyze several historical records of a single event, examining critical relationships between elements of the topic.

- explain the perceived reason or reasons for the similarities and differences in historical records with information derived from primary and secondary sources to support or enhance the presentation.

- include information from all relevant perspectives and take into consideration the validity and reliability of sources.

- include a formal bibliography.

12.5.9   Write or deliver a research report that has been developed using a systematic research process (defines the topic, gathers information, determines credibility, reports findings) that:

- Uses information from a variety of sources (books, technology, multimedia), distinguishes between primary and secondary documents, and documents sources independently by using a consistent format for citations.

- Synthesizes information gathered from a variety of sources, including technology and one's own research, and evaluates information for its relevance to the research questions.

- Demonstrates that information that has been gathered has been summarized, that the topic has been refined through this process, and that conclusions have been drawn from synthesizing information.

- Demonstrates that sources have been evaluated for accuracy, bias, and credibility.

- Organizes information by classifying, categorizing, and sequencing, and demonstrates the distinction between one's own ideas from the ideas of others, and includes a bibliography (Works Cited).

12.4.1   Discuss ideas for writing with classmates, teachers, and other writers.

12.4.2   Demonstrate an understanding of the elements of discourse, such as purpose, speaker, audience, and form, when completing narrative, expository, persuasive, or descriptive writing assignements.

12.4.4   Structure ideas and arguments in a sustained and persuasive way and support them with precise and relevant examples.

12.4.13   Integrate quotations and citations into a written text while maintaining the flow of ideas.

12.4.10   Review, evaluate, and revise writing for meaning, clarity, achievement of purpose, and mechanics.

12.4.11   Edit and proofread one's own writing, as well as that of others, using an editing   checklist.

12.4.12   Revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and form of writing.

12.5.6   Use varied and extended vocabulary, appropriate for specific forms and topics.

12.6.1   Demonstrate control of grammar, diction, paragraph and sentence structure, and an understanding of English usage.

12.6.2   Produce writing that shows accurate spelling and correct punctuation and capitalization.

12.6.3   Apply appropriate manuscript conventions in writing — including title page presentation, pagination, spacing, and margins — and integration of source and support material by citing sources within the text, using direct quotations, and paraphrasing.

12.6.4   Identify and correctly use clauses, both main and subordinate: phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.

Purpose: Students will write a short historical research paper to evaluate the accuracy of Holinshed's *Chronicle*, verifying the accuracy of Holinshed's details.

Time: Multiple days

Materials: Access to the media center, the Internet, and word processing

Resources:

http://www.clicknotes.com/macbeth/Holinshed/welcome.html

http://www.shakespeare-online.com/sources/macbethsources.html

Activities:

A. *Introducing Concepts:*

The teacher reviews the procedure for taking notes from both primary and secondary sources according to MLA guidelines. The teacher also provides guidelines for evaluating secondary sources – both print and electronic.

The teacher explains that the purpose of this research is to evaluate (and verify where possible) the historical accuracy of *Macbeth*. To accomplish this task, students needs to read Holinshed and other more modern historical resources and compare their findings to the events and characters of the play.

B. *Student Activities:*

Students compose a thesis statement to guide their research on their and prepare a preliminary research plan. Their thesis statements may focus on a specific character, event, or purpose. Students research secondary sources and take notes which they submit to the teacher for evaluation.

The students compose short research essays in response to the purpose of the assignment.

Each student shares his or her first draft with a writing partner or writing group for evaluation of content and organization, style, and mechanics. Students use an editing checklist.

Students revise their papers in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

After the teacher has evaluated the paper for content, style, mechanics, and format, the students will revise their work and re-submit it for a grade.

Questions for Review

1. How may you verify the accuracy of historical texts?

2. What is the difference between an historical account and a dramatic treatment of history?

3. What are the conventions of documentation and formatting for a research paper?

Love Poetry
Grade 12 Multiple-Standards Lessons

To the Teacher

The following plan offers an example of combining multiple indicators to create a set of lessons based on love poetry. Other poems might just as easily be taught by using the same standards and indicators and very similar activities and strategies.

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. Often, one links logically into another, though not necessarily in order.

Lesson 1

Standards

12.1.3　　Analyze the meaning of analogies encountered, analyzing specific comparisons as well as relationships and inferences.

12.3.1　　Evaluate characteristics of subgenres, types of writing such as satire, parody, allegory, and pastoral that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.
- Pastoral: showing life in the country in an idealistic - and not necessarily realistic - way

12.3.2　　Evaluate the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.

12.3.3　　Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical (persuasive) or aesthetic (artistic) purposes or both.

12.3.4　　Analyze the ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.

12.3.7　　Analyze recognized works of world literature from a variety of authors that:
- relate literary works and authors to the major themes and issues of their literary period.

12.3.9   Evaluate the philosophical arguments presented in literary works and the use of dialogue to reveal character to determine whether the authors' positions have contributed to the quality of each work and the credibility of the characters.

12.3.10   Demonstrate knowledge of important writers (American, English, world) of the eighteenth and nineteenth centuries, such as Jane Austen, Emily Bronte, Albert Camus, Miguel Cervantes, James Fennimore Cooper, Joseph Conrad, Stephen Crane, Charles Dickens, Fyodor Dostoyevsky, George Eliot, Thomas Hardy, Nathaniel Hawthorne, Victor Hugo, Herman Melville, Edgar Allan Poe, Mary Shelley, Mark Twain, Leo Tolstoy, and others.

Purpose: Students will read William Shakespeare's Sonnet 116 and Sonnet 130, Christopher Marlowe's "The Passionate Shepherd to His Love," Sir Walter Raleigh's "The Nymphs Reply to the Shepherd", and John Donne's "Song" and "A Valediction: Forbidding Mourning"

Time: Multiple days

Materials: Copies of the stories

Resources: http://www.english.upenn.edu/~afilreis/88/sonnet.html

http://eir.library.utoronto.ca/rpo/display_rpo/poetterm.cfm

http://www.cs.rice.edu/~ssiyer/minstrels/poems/997.html

http://www.luminarium.org/sevenlit/metaintro.htm

http://www.shunsley.eril.net/armoore/poetry/metaphys.htm

http://www.lakelandschools.org/EDTECH/Inspiration/poetry.htm

Activities:

A. Introducing Concepts:

In conjunction with the appropriate poems, the teacher defines and explains the following terms.

sonnet (a fourteen-line poem in iambic pentameter and using a structured rhyme scheme),

couplet (two lines of rhymed verse),

turn (a shift in focus or thought within a sonnet),

imagery (language chosen to appeal to the senses),

pastoral (a piece of literature set in an idealized countryside and featuring a character or characters who are ironically both naïve and sophisticated),

speaker (the character in a poem who is imagined to be saying the lines of a poem – analogous to the narrator of a prose piece), and

hyperbole (exaggeration for poetic effect),

metaphysical poetry (a school of poetry in the seventeenth century characterized by intense intellect, self-conscious invention, and bold emotion),

conceit (a lengthy metaphor in which two remarkably incompatible things are compared to one another).

The teacher also reviews the process of paraphrasing:

Make sure to keep all the ideas from the poem, and do so in such a way as to make them clear to a peer who has not read the poem.

Replace figurative language with literal language. However, you may replace metaphors with similes

Use normal word order even if the poet uses inverted order.

Keep pronouns consistent and the same as in the original.

Keep verb tenses unchanged.

Most British/World literature anthologies include introductory essays on the poets by whom the selections are composed. Students need to read any such introduction.

B. Writing to Learn:

Before reading each poem or pair of poems, the teacher asks students to free write on a theme or topic related to that of the poem or poems to be read.

Before reading Shakespeare's sonnets: Free write on the difference between infatuation and love. Include illustrative examples.

Before reading Marlowe's and Raleigh's pastorals: Free write on this question: "Which setting is more romantic – the country or the city? Why?"

Before reading John Donne's "Song": Free write about your expectations of devotion in a boyfriend or girlfriend.

Before reading John Donne's "A Valediction: Forbidding Mourning": Think about going away to school or military training and how you would feel about being separated from someone you care deeply about. Free write about those feelings and about the feelings you imagine the other person might experience.

C. Group Activities:

The teacher or a student reads each poem aloud in class (even though reading the poem or poems may have been assigned as homework). After carefully listening to each poem, students paraphrase it. (At the beginning of the unit, the process of paraphrasing is best done as a class collaboration or as a teacher-directed exercise. As the unit progresses, the task should eventually become an individual activity.)

Next, the students identify the speaker, usually making sure to distinguish the poet from the speaker. Students must point to textual and inferential evidence of the speaker's identity. (This proof is especially vital if the students choose to identify the speaker with the poet.) They also identify the audience (the person to whom the speaker addresses his thoughts). Finally, the students make inferences regarding the relationship between the speaker (usually called the "lover" in such poetry) and his audience (usually called the "beloved"). They cite details that support their inferences.

From this paraphrase they derive a theme that they state in a single sentence. They discuss their themes in order to reach a consensus regarding the poet's statement about love in the poem.

Having established theme, students return to the original poem and analyze its use of figurative language, imagery, irony, tone, and mood to express that theme. The process begins by identifying examples of each and defining them. Next, students draw a connection between these devices and the meaning (theme) of the poem.

Next, students consider the syntax of the poem, asking why inverted order might have been used, looking for words that might be used in more than one way, and verifying the grammatical functions of subjects, verbs, and objects.

In the last analytical step, students consider diction closely. Where is connotation more important than denotation? Where are words used in unfamiliar ways? Why was key word chosen instead of a synonym?

If the poem is a sonnet, students use a graphic organizer to identify the rhyme scheme, the turn, and the focus of thoughts before and after the turn. They discuss the effectiveness of the sonnet form in expressing the view of love communicated and whether it contributes to the beauty of the work as a whole.

If the poem is a pastoral, students identify lines that point directly to the pastoral nature of the work. They discuss the effectiveness of the pastoral as an expression of love and whether the form is, in fact, beautiful.

If the poem belongs to the tradition of metaphysical poetry, students point to specific characteristics and features of the poem that mark it as belonging to that tradition.

At the conclusion of the unit, students discuss the various and changing views of love represented by the poems studied.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What distinguishes a sonnet from other poetic structures?

2. What distinguishes a pastoral poem from other love poems?

3. How is metaphysical poetry distinct from the other poems?

Extending the Lesson:

1. Have students write a love sonnet in the English style. Make sure that they apply the three quatrains and a couplet rhyme scheme and make an effort at producing iambic pentameter. Encourage the more intrepid writers to produce a pastoral sonnet.

2. Have students apply their interpretive and analytical skills to another pair of poems on a different subject. Have them read "Death Be Not Proud" by John Donne and "On My First Son" by Ben Jonson. They should follow the same process of paraphrasing, identifying theme, and analyzing the use of language.

Interdisciplinary Connection:

<u>Mathematics</u>: Have some fun with an often serious poet, John Donne. Have students read "The Computation" and then ask them to consider the connection between the title and the details of the poem. (The title is an instruction concerning what to do with the numbers of years detailed in the poem.) Then ask them to make the necessary calculation. (The numbers add up to 2400 years.) Finally, ask them to explain the implication of the resulting number in connection with the first line of the poem. Then ask them to explain the significance of the closing question.

_____

Lesson 2

Standards

12.5.2   Write responses to literature that:
- demonstrate a comprehensive understanding of the significant ideas in works or passages.
- analyze the use of imagery, language, universal themes, and unique aspects of the text.
- support important ideas and viewpoints through accurate and detailed references to the text and to other works.
- demonstrate an understanding of the author's style and an appreciation of the effects created.
- identify and assess the impact of perceived ambiguities, nuances, and complexities within the text

12.5.10 Write academic essays, such as an analytical essay, a persuasive essay, a research report, a summary, an explanation, a description, or a literary analysis that :

- Develops a thesis;

- Creates an organizing structure appropriate to purpose, audience, and context;

- Includes accurate information from primary and secondary sources and excludes extraneous information;

- Makes valid inferences;

- Supports judgments with relevant and substantial evidence and sell-chosen details;

- Uses technical terms and notations correctly; and

- Provides a coherent conclusion.

12.4.1   Engage in conversations with peers and the teacher to plan writing, to evaluate how well writing achieves its purposes, and to explain personal reaction to the task.

12.4.2   Demonstrate an understanding of the elements of discourse, such as purpose, speaker, audience, and form, when completing narrative, expository, persuasive, or descriptive writing assignments.

12.4.4   Structure ideas and arguments in a sustained and persuasive way and support them with precise and relevant examples.

12.4.6   Use language in creative and vivid ways to establish a specific tone.

12.4.9   Use technology for all aspects of creating, revising, editing, and publishing.

12.4.11 Revise, edit, and proofread one's own writing, as well as that of others, using an editing checklist.

12.4.12 Further develop unique writing style and voice, improve sentence variety, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and form of writing.

12.6.1   Demonstrate control of grammar, diction, and paragraph and sentence structure, as well as an understanding of English usage.

12.6.2   Produce writing that shows accurate spelling and correct punctuation and capitalization.

12.6.3   Apply appropriate manuscript conventions in writing — including title page presentation, pagination, spacing, and margins . . .

12.6.5 Identify and correctly use clauses, both main and subordinate: phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.

Purpose: Students will write an explication of a poem.

Time: Multiple days

Materials: Access to word processing

Resources: http://www.unc.edu/depts/wcweb/handouts/poetry-explication.html

Activities:

A. Introducing Concepts:

The teacher outlines and explains the purpose, content, and organization of an explication. The teacher may create a graphic organizer in the form of an outline to direct the students to the inclusion of necessary content and help them keep a logical organization in mind. The teacher also reviews the need for effective use of supporting material (including quotations from the poem),

engaging syntax, and vivid diction as well as accuracy of grammar, usage, mechanics, and documentation of a primary source.

B. Writing Activities:

The students write their explication on a poem assigned by the teacher or selected from among the poems studied in the unit. They begin by composing a thesis statement that takes into account the subject, the purpose, and the audience for the essay. They then choose a pre-writing approach with which they are comfortable.

Each student shares his or her first draft with a writing partner or writing group for evaluation of validity and effectiveness of arguments, logic of structure, vividness of language, consistency of tone, and variety of sentences.

Students revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Students respond to the teacher's grading rubric and comments on their arguments, structure, diction, tone, and sentence variety as well as mechanics, usage, and grammar.

Students work with writing partners to evaluate and revise their second drafts by using an editing checklist. They then write a final draft of their explication.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What are the essential elements of an explication?

2. How do you document quotations from a poem?

3.   What are the standards for formatting a formal essay?

Medieval Tales
Grade 12 Multiple-Standards Lessons

To the Teacher

The following plan offers an example of combining multiple indicators to create a set of lessons based on medieval poems and tales. Other poems or stories might just as easily be taught by using the same standards and indicators and very similar activities and strategies.

It is important to remember that the indicators are not necessarily instructional strategies. More significantly, they need not be considered in isolation. Often, one links logically into another, though not necessarily in order.

Lesson 1

Standards

12.3.1   Evaluate characteristics of subgenres, types of writing such as satire, parody, allegory, and pastoral that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.

- Satire: using humor to point out weaknesses of people and society

- Allegory: using symbolic figures and actions to express general truths about human experiences

12.3.2   Evaluate the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.

12.3.3   Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical (persuasive) or aesthetic (artistic) purposes or both.

12.3.4   Analyze the ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.

12.3.5   Analyze recognized works of literature (American, British, world) representing a variety of genres and traditions that:

- trace the development of literature.

- contrast the major themes, styles, and trends in each period.

- evaluate the influences (philosophical, political, religious, ethical, and social) of the historical period for a given novel that shaped the characters, plot, and setting.

12.3.7   Analyze recognized works of world literature from a variety of authors that:

- contrast the major literary forms, techniques, and characteristics from different major literary periods, such as Homeric Greece, Medieval, Romantic, Neoclassic, or the Modern Period.

- relate literary works and authors to the major themes and issues of their literary period.

12.3.9   Evaluate the philosophical arguments presented in literary works and the use of dialogue to reveal character to determine whether the authors' positions have contributed to the quality of each work and the credibility of the characters.

12.3.10   Demonstrate knowledge of important writers (American, English, world) of the eighteenth and nineteenth centuries, such as Jane Austen, Emily Bronte, Albert Camus, Miguel Cervantes, James Fennimore Cooper, Joseph Conrad, Stephen Crane, Charles Dickens, Fyodor Dostoyevsky, George Eliot, Thomas Hardy, Nathaniel Hawthorne, Victor Hugo, Herman Melville, Edgar Allan Poe, Mary Shelley, Mark Twain, Leo Tolstoy, and others.

Purpose: Students will read Chaucer's "Prologue," "The Pardoner's Tale," and "The Wife of Bath's Tale" from *The Canterbury Tales*; Boccaccio's "Federigo's Falcon" from *The Decameron*; and an excerpt from *Sir Gawain and the Green Knight*

Time: Multiple days

Materials: Copies of the stories

Resources: http://cla.calpoly.edu/~dschwart/engl513/courtly/courtly.htm

http://www.newberg.k12.or.us/~nhs/pages/readwrite/litterm.htm

http://newark.rutgers.edu/~jlynch/Terms/

http://csis.pace.edu/grendel/proj2b/main.html

Activities:

A. *Introducing Concepts:*

The teacher defines and explains the following terms.

romance – a medieval narrative in verse which recounts a hero's adventures, usually involving a quest and dedication to a noble cause or a fair lady

frame story – a narrative that provides an opening and a closing to a larger work that involves characters introduced in the independent opening and who may recur throughout the larger work)

satire – writing that uses humor to expose human weaknesses or vices so as to effect change

imagery – language chosen to appeal to the senses

personification – a figure of speech which attributes human qualities to an animal, an object, or an abstraction), *irony* (a contrast or incongruity between expectation and actuality

symbol – a person, place, or thing that simultaneously stands for itself and something else

allegory – a story in which object, persons, and actions take on symbolic meanings to express a significance beyond and greater than the story itself

Most British/World literature anthologies include introductory essays on the historical period from which the selections are drawn. Students need to read any such introduction.

B. *Writing to Learn:*

Before they read Chaucer's "Prologue," the teacher asks students to free write for three to five minutes in response to the direction: Describe someone you know well, focusing on how their appearance expresses their identity.

C. *Group Activities:*

After they read and hear each selection, students use a checklist to indicate the characteristics of a medieval romance exhibited by the selection. They also decide to what extent the assigned reading exemplifies the genre of the medieval romance.

Students next determine whether the assigned selection exhibits characteristics of a satire or an allegory. (They are not necessarily mutually exclusive.) To support their conclusions, they cite details from the text that illustrate the elements of satire and/or allegory.

If the selection is a satire, the students discuss what the author is satirizing and state the theme of the selection in a single sentence. In doing so, they also discuss the comment on human nature or the contemporary society the author is makes. They determine how irony, tone, mood, and/or the author's style contribute to the satiric purpose of the selection. (Chaucer's "Prologue" definitely contains satire as it sketches some of the characters.)

If the selection is an allegory, the students look for, identify, and discuss the use of imagery, personification, and other figures of speech to contribute to the development of symbolic meanings for places, objects, or actions. (Both "The Pardoner's Tale" and "Federigo's Falcon" may be read as allegories.)

In the case of the "Prologue," students pay particular attention to Chaucer's use of imagery to develop character, characters he is usually satirizing. (For example, his sketch of the Prioress includes descriptions of "a coral trinket" and "the golden brooch" belie the nun's vow of poverty.)

Following the discussions related to genre, students state the theme of each selection in a single sentence. They may do so by means of a consensus-seeking discussion or as part of a daily writing assignment. As they proceed through the assigned readings, students compare their theme statements, looking for commonalities and differences that may offer them insight into the values and practices of the period and of the author.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. How does a medieval romance differ from a novel?

2. What theme or themes recur in medieval stories?

3. What is the relationship between symbol and allegory?
_____

Extending the Lesson:

1.   Assign a pilgrim to each student in the class. As the students read the "General Prologue," have them record physical, social, economic, and

behavioral details on a graphic organizer. After they have accomplished this task, seat them in a circle where they introduce themselves as their assigned characters. The teacher, acting as the host, might ask them about their reasons for going on the pilgrimage. The students use their knowledge of Chaucer's character sketches to respond.

2. Have students read "Holding Out for a Hero," the lyrics written by Dean Pitchford for a well-known song. Have them compare the qualifications for the hero catalogued in the chorus to the heroic qualities of the knight in "The Wife of Bath's Tale" or Sir Gawain in *Sir Gawain and the Green Knight*.

Interdisciplinary Connection:

1. Technology: Not only a narrative poet, Geoffrey Chaucer also wrote a famous treatise on the astrolabe, an ancient astronomical invention used for calculating time, measuring heights, and casting horoscopes among other things. Students with a scientific intelligence research this device and Chaucer's thesis on it.

2. History: Chaucer's pilgrims are headed to Canterbury ostensibly to visit the shrine of St. Thomas a Becket, martyred in the reign of Henry II. Students research the story behind his martyrdom or the healing cult that grew up around his shrine. They share their findings with the class orally.

3. Opera: Have students listen to an excerpt from Winston Birtwistle's opera *Gawain*, based on *Sir Gawain and the Green Knight*. Choose a selection that corresponds to the excerpt the students read or summarize another excerpt and play its corresponding section from the opera. Have students discuss the ways in which the composer communicates character, theme, and tone. Students might also do a short response to the operatic piece, comparing it to what they read in class.

Lesson 2

Standards

12.1.2 Apply knowledge of Greek, Latin, and Anglo-Saxon roots and word parts to draw inferences about new words

Purpose: Students will read Chaucer's "General Prologue," to *The Canterbury Tales*, analyzing the etymology of selected terms.

Time: One day

Materials: Copies of the speeches and a list of specific words to locate, define, and analyze. In this particular case, the words could include *agility*, *sedately*, *accrue*, *sanguine*, *malady*.

Activities:

A. Individual Activities:

Students locate the words on the first list given them by the teacher. They use a dictionary to define the words in the context in which they occur in the story.

They also note the difference between the differing definitions offered in the dictionary as well as the difference between the definitions and the actual meaning in the context of the story.

B. Introducing Concepts:

The teacher writes a list of Latin bases and prefixes – along with their meanings – on the board. In this case, the bases and prefixes are

AG- [ACT-]   "to go, to move, to act"

SED-   "to sit"

ac- [ad-, ag-, ap-, as-]   "to, toward"

CRUE- [CRESC-, CRET-]   "to grow, to increase"

SANGUI-   "blood"

MAL-   "bad"

The teacher explains that words enter the language by changing usages and deliberate combinations of word parts called bases (the core of a word from

another language) and affixes (prefixes and suffixes). Finally, the teacher explains that 70% of all English words have derived from Latin – even though English itself is a language that first arose from the Germanic family of languages.

The teacher also explains that a *derivative* is a word that originates or derives from a base or affix and which belongs to a family of words all of which may be traced back to that same base or affix.

C. Group Activities:

Students find the base or prefix in each word on the original list. Working in small groups or as a class, they next write a new definition of each word that incorporates the meaning of the base or prefix they have identified for that word.

Next, students compose a list of at least three more words that share the same base or prefix that they have heard or read somewhere else. (The teacher might also provide an additional list of words from which the students might select derivatives from the same bases and prefixes they have been studying.)

Extending the Lesson:

Students begin a notebook or a computer document in which they record the bases and affixes from this lesson, listing the derivatives below the base or affix. They continue to add to this notebook or document throughout the semester or year.

Lesson 3

Standards

12.5.2   Write responses to literature that:
- demonstrate a comprehensive understanding of the significant ideas in works or passages.
- Analyze the use of imagery, language, universal themes, and unique aspects of the text.
- Support important ideas and viewpoints through accurate and detailed references to the text and to other works.
- Demonstrate an understanding of the author's style and an appreciation of the effects created.
- Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text

12.4.1   Engage in conversations with peers and the teacher to plan writing, to evaluate how well writing achieves its purposes, and to explain personal reaction to the task.

12.4.2   Demonstrate an understanding of the elements of discourse, such as purpose, speaker, audience, and form, when completing narrative, expository, persuasive, or descriptive writing assignments.

12.4.4   Structure ideas and arguments in a sustained and persuasive way and support them with precise and relevant examples.

12.4.6   Use language in creative and vivid ways to establish a specific tone.

12.4.9   Use technology for all aspects of creating, revising, editing, and publishing.

12.4.11 Revise, edit, and proofread one's own writing, as well as that of others, using an editing checklist.

12.4.12 Further develop unique writing style and voice, improve sentence variety, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and form of writing.

12.6.1   Demonstrate control of grammar, diction, and paragraph and sentence structure, as well as an understanding of English usage.

12.6.2   Produce writing that shows accurate spelling and correct punctuation and capitalization.

12.6.3 Apply appropriate manuscript conventions in writing — including title page presentation, pagination, spacing, and margins . . .

12.6.6 Identify and correctly use clauses, both main and subordinate: phrases, including gerund, infinitive, and participial; and the mechanics of punctuation, such as semicolons, colons, ellipses, and hyphens.

Purpose: Students will write a comparison/contrast structured essay in response to an historian's quotation.

Time: Multiple days

Materials: Access to word processing

Resources: http://leo.stcloudstate.edu/acadwrite/comparcontrast.html

http://members.dca.net/areid/compcont.htm

Activities:

A. Introducing Concepts:

The teacher outlines and explains the organizational approach of comparison/contrast. (Providing a graphic organizer – such as those used in the websites referenced above – can be helpful.) The teacher also reviews the need for effective use of supporting material, engaging syntax, and vivid diction as well as accuracy of grammar, usage, and mechanics.

B. Individual Activities:

The students discuss the following quotation from Daniel Boorstin, the noted historian: "The hero was distinguished by his achievement; the celebrity by his image or trademark. The hero created himself; the celebrity is created by the media. The hero was a big man; the celebrity is a big name."

Following the discussion, the students compose literary essays that compare and contrast the medieval hero (about whom they have been reading and talking for several days) to the contemporary celebrity (such as Michael Jordan, Dale Earnhardt, Madonna (Esther), Jennifer Lopez and many others). They begin by composing a thesis statement that takes into account the subject, the purpose, and the audience for the essay. They will then choose a pre-writing approach with which they are comfortable.

Each student will share his or her first draft with a writing partner or writing group for evaluation of validity and effectiveness of arguments, logic of structure, vividness of language, consistency of tone, and variety of sentences.

Students revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Students respond to the teacher's grading rubric and comments on their arguments, structure, diction, tone, and sentence variety as well as mechanics, usage, and grammar.

Students work with writing partners to evaluate and revise their second drafts by using an editing checklist. They then write a final draft of their essay on heroes and celebrities.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. What structure best serves the comparison/contrast approach to organization of an essay on the assigned topic?

2. How do you evaluate the voice and tone of a partner's essay?

4. What are the standards for formatting a formal essay?

OR

12.5.4 Write historical investigation reports that:
- use exposition, narration, description, argumentation, or some combination of rhetorical strategies to support the main argument.
- analyze several historical records of a single event, examining critical relationships between elements of the topic.
- explain the perceived reason or reasons for the similarities and differences in historical records with information derived from primary and secondary sources to support or enhance the presentation.
- include information from all relevant perspectives and take into consideration the validity and reliability of sources.
- include a formal bibliography.

12.5.11 Write or deliver a research report that has been developed using a systematic research process (defines the topic, gathers information, determines credibility, reports findings) that:

- Uses information from a variety of sources (books, technology, multimedia), distinguishes between primary and secondary documents, and documents sources independently by using a consistent format for citations.

- Synthesizes information gathered from a variety of sources, including technology and one's own research, and evaluates information for its relevance to the research questions.

- Demonstrates that information that has been gathered has been summarized, that the topic has been refined through this process, and that conclusions have been drawn from synthesizing information.

- Demonstrates that sources have been evaluated for accuracy, bias, and credibility.

- Organizes information by classifying, categorizing, and sequencing, and demonstrates the distinction between one's own ideas from the ideas of others, and includes a bibliography (Works Cited).

12.4.2 Demonstrate an understanding of the elements of discourse, such as purpose, speaker, audience, and form, when completing narrative, expository, persuasive, or descriptive writing assignments.

12.4.4 Structure ideas and arguments in a sustained and persuasive way and support them with precise and relevant examples.

12.4.13 Integrate quotations and citations into a written text while maintaining the flow of ideas.

12.4.6 Use language in creative and vivid ways to establish a specific tone.

12.4.9 Use technology for all aspects of creating, revising, editing, and publishing.

12.4.11 Revise, edit, and proofread one's own writing, as well as that of others, using an editing checklist.

12.4.12 Further develop unique writing style and voice, improve sentence variety, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and form of writing.

12.6.1 Demonstrate control of grammar, diction, and paragraph and sentence structure, as well as an understanding of English usage.

12.6.2 Produce writing that shows accurate spelling and correct punctuation and capitalization.

12.6.3 Apply appropriate manuscript conventions in writing — including title page presentation, pagination, spacing, and margins . . .

Purpose: Students will research one of the following topics related to the readings: courtly love, chivalry, religious pilgrimage, the three matters of medieval romance, the martyrdom of St. Thomas à Becket, the role of women in the Middle Ages, and the like

Time: Multiple days

Materials: Access to word processing

Activities:

A. Introducing Concepts:

The teacher reviews the procedures for finding and documenting sources, preliminary outlining, taking notes, and documenting borrowed material.

B. Individual Activities:

The students select their topics, compose a working thesis statement, do preliminary reading, and organize a preliminary outline.

The students next research, take notes, and organize their findings before revising their outline and drafting their research paper.

Each student share his or her first draft with a writing partner or writing group for evaluation of validity and effectiveness of arguments, logic of structure, vividness of language, consistency of tone, and variety of sentences, and accuracy of documentation.

Students revise their essays in response to comments made by writing partners or writing groups, word process their final draft, and submit it to the teacher.

Students respond to the teacher's grading rubric and comments on their arguments, structure, diction, tone, and sentence variety as well as mechanics, usage, grammar, and documentation.

Students work with writing partners to evaluate and revise their second drafts by using an editing checklist. They then write a final draft of their research paper.

Questions for Review:

When students have completed the individual activities, ask the following questions to gauge their understanding of the Indicators.

1. How do you evaluate the validity and usefulness of a source?

2. What does the process of outlining include?

3.   Why must borrowed material be documented by both in-text notes and a works cited page?